

ESEM/SEEM INFO is an occasional bulletin of the European Seminar in Ethnomusicology /  
Séminaire Européen d'Ethnomusicologie issued as an internal publication

INFO-20 (December 1992) was edited by the Secretariat in Toulouse,  
from copy supplied by the Generalitat de Catalunya (Servei de Cultura Tradicional),  
by individual members, and associated organisations

INFO-20 is printed and distributed by the Generalitat de Catalunya on behalf of  
the President and Scientific Committee, IX. Seminari Europeu d'Etnomusicologia  
Barcelona, 10-15 de Septembre de 1993 (address below)

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Expéditeur/Sender :  
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à  
President, IX. ESEM à Barcelona 1993

Servei de Cultura Tradicional

Carrer Portaferrissa, 1

E — 08002 BARCELONA

Espanya / España

European Seminar in  
Ethnomusicology  
Séminaire Européen d'Ethnomusicologie

# ESEM/SEEM INFO-20

DECEMBER 1992

THEMES FOR BARCELONA 1993

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Geographical and Conceptual

Interdisciplinary Approaches

Dance as National / Ethnic Identity

Organology & Instrumental Evolution

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IX. Seminari Europeu d'Etnomusicologia

## —European Seminar in Ethnomusicology—

### —Séminaire Européen d'Ethnomusicologie—

#### General information about ESEM/SEEM — November 1992

The Seminar is a meeting place for professional ethnomusicologists, accepting advanced students in its ranks, most of whom live and work in Europe, or whose advanced studies were made in Europe. Membership is now also available to ethnomusicologists living outside Europe, especially those who have a professional interest in the conduct and development of the discipline of ethnomusicology as practised within Europe—whether on theoretical, fieldwork, methodological or indeed whatever basis. There are no formal tests of eligibility—we consider the quality of the membership is self-selecting by the nature of the forum. • • Over 300 scholars have attended at least one major Seminar or shown practical support to ESEM in its first decade of existence. Members' fieldwork is conducted in all corners of the globe; for every continent and for most archipelagoes there is someone among the ESEM membership with expert ethnomusicological knowledge gained from personal experience. A number of Members also have expertise in archives and documentation, in all forms. • • The life of ESEM is above all during the annual Seminars, the much-prized time to meet colleagues. Languages are predominantly English, French and German, but these days there is plenty of Russian, Spanish and Italian to be heard too. • • ESEM began with a meeting chaired by John Blacking (1928-90) at Belfast in 1981. In 1991, the inaugural *John Blacking Memorial Lecture* was given by John Bally. Full Seminars were held at Köln in 1983, Belfast 1985, London 1986, Paris 1987, Poland 1988, Siena 1989, Berlin 1990 & Geneva 1991. They last 4-5 days each, usually in September. A regional ESEM series began with *SEEM à València* in 1991, and a second meeting was held at Alicante 1992. There was no plenary ESEM in 1992. In 1993 we shall all be meeting at Barcelona. Since many ESEM members live in countries suffering severe economic difficulties, our active policy is to keep Seminars inexpensive and to conduct affairs with a minimum of bureaucracy. • • Occasional bulletins like the present INFO (number 20) have been published, and Directories of Members appeared in 1984-86-89. Proceedings of the different Seminars have appeared in various forms, but ESEM is now actively looking for a more consistent publication policy, including a journal and/or a *Yearbook*—to be sent to members as part of their annual subscriptions. • • The Secretariat is always happy to answer enquiries and to effect contacts on behalf of members and the interested public. Half the ESEM membership also belongs to ICTM (which is heartily encouraged). Annual fees are 150FFrs at the moment (compared with 100FFrs in 1981), with half rates for students (maximum 3 years) and "conjointts." Members in countries without access to "hard" currencies may benefit from special arrangements and receive assistance to come to Seminars in the West, as far as can be arranged. • • The Constitution of ESEM has rotating presidencies, with an executive committee known as "CORD", but this may need revision at Barcelona. It is implicit in ESEM's ideals that we work by consensus as far as possible, that we be actively democratic. There is pride of scholarship within ESEM, but we endeavour to be supple over academic "rules." ESEM offers a *flexible structure* to pursue ethnomusicology in Europe itself: regular chances to meet colleagues, an amiable forum devoid of excessive academic competitiveness, sensitivity to the social architecture of multi-cultural meetings, and sharing a feeling that we are indeed participating—in a modest way—in the creation of a modern European identity. • • •

Please address further enquiries to Peter Crowe, Secretary-General of ESEM, 29 rue Roquelaine, 31000 Toulouse, France, tel. 331 61 62 35 07—or to Jeremy Montagu (Curator, Bate Collection), Faculty of Music, University of Oxford, St Aldate's, Oxford OX1 4DB, UK, Tel. 441 (865) 276 139—fax 276 128 (03.Nov.1992)

## CALL FOR PAPERS

IX. SEMINARI EUROPEU D'ETNOMUSICOLOGIA  
BARCELONA, 10-15 de SEPTEMBRE de 1993

The themes for Barcelona are given on the following pages, and we trust that members will find them pertinent and interesting. Although not officially presented here by the Barcelona Scientific Committee, if members have short reports on recent research to offer (as for a 15-min slot), it would be helpful to say so, in case space/time can be found.

Please fill in your application form (back page)  
and send it without delay.

At this seminar we hope to see, as is now usual, a good number of colleagues from Eastern Europe—plus many from the Iberian peninsula. Several bursaries have been established by the Generalitat de Catalunya to ensure this, some offering travel and all expenses (Russia only), some offer expenses only (other countries). These bursaries are competitive.

Every effort is being made to provide inexpensive collegiate-type accommodation. 100 places have been reserved. Full details will be sent direct to those who intend to come. It is most important to respect the following closing dates:

1. Application to attend: 15 March 1993
2. Submission of abstracts: 1 May 1993

Please plan to send an advance deposit of 5.000Ptas (ca. US\$50) with your abstract. You will be advised about that, and the total cost, when your application is answered; we are trying to keep it close to previous seminars at Geneva 1991 and Berlin 1990 (ca. US\$45 per day).

To help with the plans for simultaneous translation, and to make it possible to print the IX. Seminar proceedings without delay, we would like you to send your full text in advance, if you can, ready for printing by photocopy (facsimile) process. Please at least have a "good" text in your hands when you arrive on 10 September, and if necessary it will be photocopied on the spot. Your co-operation will be much appreciated.

There will be special concerts and other events, and members can be assured of the generosity of Barcelona, of Catalunya, and indeed the whole Iberian region. This IX. ESEM will be a real "first" for all of us.

# TEMARI — THEMES

TEXTS as supplied by BARCELONA

## 1. TRADICIONS MUSICALS DE FRONTERA

Si tota música reflecteix d'una manera o altra la realitat socio-cultural del col·lectiu humà que la produeix, és d'esperar que al redòs de les línies frontereres que separen països i/o cultures poguem trobar manifestacions ben particulars del fenomen musical que hauran sorgit precisament gràcies al contacte directe entre diferents tradicions. No hi ha país que desconeixi les fronteres culturals, coincideixin o no amb la distribució politico-administrativa dels estats. Gran part d'aquestes zones de contacte entre diferents cultures posseeixen una història secular i no ens ha d'estranyar, per tant, que en elles hagi cristallitzat la seva pròpia tradició musical de frontera. En ocasions, però, les línies demarcadores hauran sorgit d'esdeveniments històrics molt més recents o tot just s'andevina la seva propra dinàmica dels actuals moviments migratoris, una determinada avinguda o una línia de metro poden esdevenir també fronteres. Són moltes les possibilitats d'estudi que aquests àmbits ofereixen a l'etnomusicologia. Així, per exemple, no tal sols ens donen visions privilegiades sobre la idea d'etnicitat expressada en música o sobre els processos d'alculturació i hibridació, sino que també ens poden ajudar a "descobrir" llegats musicals en el propi país que poden haver estat ignorats o decurants per aquelles etnomusicologies que, d'acord amb la ideologia local dominant, han preferit centrar llur àrea d'actuació en la recerca de genuïtats pàtries.

### 1. MUSICAL TRADITIONS OF THE BOUNDARY LIMITS

*If all music reflects in some way or another the social and cultural reality of the human collectivity producing it, it is to be expected that at the shoulder of the bordering lines that separate countries and/or culture we may find quite peculiar manifestations of the musical phenomenon, that will have arisen precisely thanks to the direct contact with different traditions. No country is unaware of cultural frontiers, whether these coincide or not with the political and administrative distribution of the different states. A great part of these areas of contact between different cultures possess a century-old history and we therefore ought not to be surprised that their own musical tradition of the borders has crystallized in such areas. Sometimes, however, the bordering lines will have emerged from much more recent historical events from which their coming formation may be sensed. Even within the great European cities, where due to the dynamics of the current migratory movements, a certain avenue or a tube (underground) line may also become frontiers. Such fields offer many possibilities of study to ethnomusicologists. Therefore, for instance, not only do they provide us with privileged views on the ideas of ethnics, expressed by means of music or else on the processes of culturization and hybridation; they may also help us "discover" musical legacies in the own country, which may have been ignored or left aside by those ethno-musicologists that, in accordance of the local ideology in power, have chosen to focus their field of action in the research of their motherland authenticities.*

### 1. TRADITIONS MUSICALES DES ZONES FRONTALIERES

Si toute la musique reflète, d'une façon ou d'une autre, la réalité socio-culturelle de la collectivité humaine qui la produit, on doit s'attendre que, loin des lignes frontalières qui divisent les pays et/ou les cultures, l'on puisse trouver les manifestations bien particulières du phénomène musical, qui auront fait leur apparition précisément grâce au contacte direct entre les différentes traditions. Aucun pays n'est méconnaissant des frontières culturelles, qu'elles soient ou non coïncidentes avec la distribution politique et administrative des états.

Une grande partie de ces zones de contact entre différentes cultures possède une histoire séculaire et il n'est donc pas étonnant que leur propre tradition musicale frontalière se soit cristallisée dans les zones en question. Parfois, pourtant, les lignes de démarcation sont surgies d'événements historiques bien plus récents, où l'on devine justement leur formation prochaine. Mêmes dans les grandes concentrations humaines européennes, où à cause de la dynamique des courants migratoires de nos jours, une certaine avenue ou même une ligne de métro peuvent aussi devenir des frontières. Les possibilités pour l'étude dans ces domaines sont fort nombreuses pour l'ethnomusicologie. Ainsi, par exemple, non seulement nous offrent-elles des visions privilégiées sur l'idée de culturisation et d'hybridation, mais elles peuvent aussi nous aider à "découvrir" les héritages musicaux dans le même pays, où il se peut que ces derniers aient été ignorés ou négligés par les ethnomusicologues qui, compte tenu de l'idéologie locale du moment, aient préféré de centrer leur domaine d'activité dans la recherche des générités de leurs patries.

[A TRANSLATION OF THIS THEME INTO GERMAN, AS SENT BY FAX, WAS IMPOSSIBLE TO READ]  
[UNE TRADUCTION ALLEMANDE ENVOYEE PAR FAX ETAIT MALHEUREUSEMENT ILLISIBLE]

## 2. INTERDISCIPLINARIETAT EN ETNOMUSICOLOGIA. MULT-DISCIPLINE ETHNOMUSICOLOGY

Contributions are sought for this theme on the gestalt of multi-disciplinary approaches. In the past the value of an ethnomusicologist consulting, say, a biologist or a geographer, has been well-recognized. Ethnomusicology has always been, by its very nature, "beyond" or "outside" the conventional boundaries of musicology, because (in principle) it treats music and dance as holistic and embedded in every aspect of culture. Yet the individual fieldworker still tends to ask "non-musical" questions afterwards rather than ahead. There is a tendency in Eastern Europe to treat music as an object, divorced from the society which produced it—but often, until recently, it was not permitted to know the reality of that society. Could an ethnomusicologist inspire and lead a multi-disciplinary scientific team on a voyage of discovery? Reports of failures as well as successes would be equally valuable. (Text by INFO-Editor for this item, who has not had time to prepare translations, sorry.)

## 3. LA DANSA I LA MUSICA COM EMBLEMES D'IDENTITAT COLLECTIVA

La dansa i la música s'utilitzen molt sovint com elements que identifiquen un col·lectiu. Això pot produir-se a partir d'un discurs que argumenta lligams entre l'acte musical o dansat i un grup delimitat de persones, o pot quedar en el terreny dels implícits culturals d'una societat. Tant en un cas com en l'altre, la valoració que adjudica a un fet musical o dansat és indeslligable de la percepció que se'n té. Quines posicions pot prendre l'etnomusicologia davant d'aquest fenomen?

### 3. DANCE AND MUSIC AS THE EMBLEMS OF COLLECTIVE IDENTITY

*Both dance and music are oftentimes used as elements which identify a whole collectivity. This may happen from a speech that evidences the links existing between the musical or dance performance a delimited group of people, or may remain in the field of implicit cultural elements of a society. In both cases, the assessment granted to a musical or danced performance may not be separated from the perception one gets of them. What are the positions ethnomusicology may adopt with regard to such phenomena?*

## 3. LA DANSE ET LA MUSIQUE EN TANT QU'EMBLEMES DE L'IDENTITE COLLECTIVE

La danse et la musique s'emploient bien souvent en tant qu'éléments qui identifient une collectivité. Ceci peut avoir lieu à partir d'un discours qui argumenterait les liens existants entre la séance musicale ou dansée et un groupe délimité de gens, ou bien peut rester dans le domaine des faits implicites culturels d'une société. Dans un cas aussi bien que dans l'autre, la valoration adjugée à un fait musical ou dansé ne peut être séparé de la perception que l'on en a. Ce sont lesquelles, donc, les positions que l'ethnomusicologie peuvent adopter face à ce phénomène?

### 3. DER TANZ UND DIE MUSIK WIE KENNZEICHEN VON EINER SEMEINSCHAFTLICHER

UEBEREINSTIMMUNG Der Tanz und die Musik sind häufig geübt, wie Grundstoffen die eine Gemeinschaft identifizieren. Dies kann von einer Rede die den Freundschaftsbanden zwischen der Musik oder dem Tanz und einer Gruppe von Personen folgt; es kann aber im Gebeit der Kultur von verschiedene Gesellschaften bleiben. Auf jeden Fall, die Bewertung von einer Musik oder Tanz Tatsache kann nicht geschieden sein von der Perception man hat. Welche sind die Stellungen das die Völkermusikologie gegenüber dieser Erscheinung nehmen kann?

### 4. ORGANOLOGIA : TRAJECTORIES D'EVOLUCIO I TRANSFERENCIA ENTRE ELS INSTRUMENTS HISTÒRICS I ELS ÈTNICS

Considerant l'instrument musical com un dels principals testimonis originals d'activitats i situacions musicals del passat i del present, l'estudi de les transformacions que ha sofert al llarg de les transferències d'ús social i la interacció entre l'evolució dels estils musicals amb l'adaptació dels instruments als nous mitjans, ens ofereix la possibilitat de conèixer més a fons l'ús popular dels instruments en les diferents èpoques.

Es ben evident que en qualsevol període històric el caràcter ètnic d'un instrument l'ha conferit l'etom i l'aplicació social del mateix. Les tècniques i exigències instrumentals per a cada estadi d'ús en determinen una evolució que posteriorment pot reflectir-se a un altre nivell. Així doncs, observem sovint un procés de transferència en la història dels instruments entre l'aplicació popular i d'altres que en garanteix sovint la pròpia continuïtat i evolució. Com és el cas de la guitarra/viola de mà, en la que les transformacions de l'instrument popular han condicionat la vida i l'estil de l'instrument de concert.

### 4. ORGANOLGY : PATHS OF EVOLUTION AND TRANSFERENCES BETWEEN HISTORICAL AND ETHNICAL INSTRUMENTS

*If we consider the musical instrument as one of the main original witnesses of the musical activities and situations from both the past & present times, the study of the transformations which have been offered throughout the transferences of social usage and the interaction between the evolution undergone by musical styles with the adaptation of the instruments to the new means, enables us to become better acquainted with the popular use of the instruments throughout different times in history.*

*It is quite obvious that in any historical period, the ethnic nature of the instruments have given it an environment and a social application of the same. Instrumental techniques and demands for each phase of use determine an evolution which may later on be reflected on a different level. Therefore, we often witness a transference process in which the history of the instruments, between popular application and others, which guarantee its own continuity and evolution. As in the case of the hand guitar/viola, in which the transformations undergone by the popular instrument have come to determine the life and the style of the concert instrument.*

### 4. ORGANOLOGIE : PARCOURS DE L'EVOLUTION ET TRANSFERENCE ENTRE LES INSTRUMENTS HISTORIQUES ET ETHNIQUES

En considérant l'instrument musical en tant que l'un des témoins originaux principaux des activités et des situations musicales du passé et du présent, l'étude des transformations qu'il a subit tout long des transférences d'usage social et l'interaction entre l'évolution des styles musicaux avec l'adaptation des instruments aux nouveaux moyens, nous offre la possibilité de connaître d'une façon plus approfondie l'usage populaire des instruments dans les différentes époques.

Il est bien évident que dans une période historique quelconque, le caractère ethnique d'un instrument lui a attribué l'environnement et l'application sociale de celui-ci. Les techniques et les exigences instrumentales pour chaque phase de l'usage en déterminent une évolution qui plus tard peut être traduite sur un niveau différent. Ainsi donc, nous constatons souvent un procès de transférence dans l'histoire des instruments, entre l'application populaire et d'autres, qui nous garantissent souvent la continuité elle-même et l'évolution. Comme dans le

cas de la guitare/viole à main, dans laquelle les transformations de l'instrument populaire ont conditionné la vie et le style de l'instrument de concert.

### 4. ORGANOLOGIE : ENTWICKLUNGSGESCHOSBAHNEN UND UEBERWEISUNG ZWISCHEN HISTORISCHEN UND VOELKISCHEN INSTRUMENTEN

*Wenn wir in Erwägung ziehen, dass der musikalische instrument einer des wichtigsten Zeugnis von Aktivitäten und Lagen der Vergangenheit und der Gegenwart ist, die Studie der Verwandlungen entlang der Überweisungen von soziale Gewohnheiten und der Interaktion zwischen der Entwicklung von musikalischen Stilen mit der Anpassung der Instrumenten zu der neuen Umwelt, gibt uns die Möglichkeit, um die völkischen Gewohnheiten von Instrument-en, besser kennenzulernen.*

*Es ist sehr ersichtlich, in jeder historischer Periode die völkische Stellung von sinem Instrument ihm eine Umwelt und eine soziale Anwendung gegeben hat. Die instrumentalischen Techiken und die Forderungen für jede Periode von Anwendung feststellen eine Entwicklung, die späterer über einem ein Überweisungsprozess, in dem die Geschichte der Instrumenten, zwischen völkischer Anwendung und anderer Sachen, ihre Stetigkeit und Entwicklung verbürgen. Wie mit der Gitarre/Bratsche, in der die Verwandlungen des völkischen Instrument, das Leben and den Stil des Konzert Instrument festgelegt haben.*

### 5. THE JOHN BLACKING MEMORIAL LECTURE (II) : BERNARD LORTAT-JACOB (PARIS)

This lecture is by invitation. In 1991, the inaugural lecture was given by John Baily. The Barcelona lecture will be given by Bernard Lortat-Jacob, whose title will be announced later. We can note that 1993 is the centenary of Bralioiu's birth, and that Bernard has done much work in Roumania and all over the Mediterranean—Atlas Mountains in the Maghreb, Sardinia, Albania... If ESEM had been able to hold a seminar at either St. Petersburg or Tallinn in 1992, the invited lecturer would have been Anna Czekanowska, so we hope that we can have her important lecture at a near-future seminar.\*

### 6. La TEORIA QUANTICA DE LA MUSICA (Sessió especial) The QUANTUM THEORY OF MUSIC (Special session) La THEORIE QUANTIQUE DE LA MUSIQUE (Séance spéciale) Die QUANTUM THEORIE VON MUSIC (Besondere Vorstellung)

Pr Dr Ki Mantle Hood first proposed his theory at VII.ESEM Berlin 1990. His text became known as QTM-I, because at the inauguration of the Stichting Jaap Kunst (see this issue) he presented a revised version, now called QTM-II. In the meantime, Professor Hood has formed an international discussion group, and for Barcelona we await QTM-III, or even QTM-III/n... Advance enquiries to Professor Ki Mantle Hood, please, at 2816 Deerfield Drive, Ellicott City MD 21043, USA ; tel. [1] (410) 461.4376.\*

### 7. WORK-IN-PROGRESS—EN COURS

The Scientific Committee responsible for the final programme for IX.ESEM-Barcelona will be pleased to hear from members who would like to present very brief reports on their latest researches. No guarantee can be given in advance of a particular slot in the time-table. You may offer "work-in-progress" reports in addition to a formal paper, and they should be like take-away fast-foods instead of a sit-down meal... A single sheet of paper with the main point & one or two remarks, with perhaps a transcription, as a *handout*; one idea; with one *beautiful* recorded example to listen to. Ten to fifteen minutes maximum. This advice could also apply to full-length papers (presentation & discussion no more than 30 minutes).\*

\* *Pardonnez-nous de ne pas donner les traductions des paragraphes ci-dessus.*

IX.ESEM - SEMINARI EUROPEU D'ETNOMUSICOLOGIA, Barcelona 10-15 Septembre 1993.  
Contact : IX.ESEM à Barcelone 1993, Servei de Cultura Tradicional,  
c/ Portaferriça, 1 — E- 08002 BARCELONA, Espanya. Tel. [34] (3) 302.15.22 ; fax 301.22.41

## GENERAL NEWS

... DE BUCAREST: Il y a quelques mois, Speranta Radulescu et Horia Bernea (ce dernier peintre, ethnologue et directeur du Musée du Paysan) ont fondé une série d'enregistrements de musique traditionnelle roumaine: ETHNOPHONIE. La série est un hommage rendu à Constantin Brailoiu, dont le centenaire sera célébré l'année prochaine.

La série a débuté avec quatre cassettes: Musique d'ensemble: les lautari de Clejani, Voix paysannes, Les faubourgs d'antan, et Chansons et mélodies de danse de Maramures —et en cours de préparation: deux cassettes de musique d'église, une cassette de musique campagnarde de fanfare, une autre avec de la musique des Mègléno-Roumains.

La série paraît sous son propre sigle, ainsi que sous celui du Musée du Paysan. Les co-dirigeants essaient maintenant de trouver une maison d'édition occidentale intéressée par la transposition sélective de leur collection. Ils sont décidés de la continuer, même dans le cas où des conditions défavorables les obligeront de renoncer au sigle du Musée du Paysan. [MUZEUL TARANULUI ROMAN, Sos. Kiseleff ur.3, sect.1, R—71268 Bucuresti (Romania); tels. [40] 50.53.60 / 59.65.33 / 50.33.91; fax 59.65.13 —*Communication de Speranta Radulescu d'octobre 1992*]

... TEACHING WORLD MUSIC was the title of a First International Symposium held in Amsterdam, Den Bosch, 5/6th June 1992, under the auspices of the VKV, Lucasbolwerk 11, N—3512 Utrecht (Holland), tel. [31] (30) 322.424 fax 15.77.351. Organiser Huib Schippers wrote (13 Oct.) enclosing a report, and says the pre-published booklet (100pp) of the symposium is available from Utrecht. Over 50 people from more than 30 organisations in Europe and USA attended. "If anything became clear from the symposium, it must be that world music teaching is a phenomenon of increasing international importance, and that those working in the field—for all their differences of opinion on details—have shared goals and enthusiasms." Huib Schippers and Peter van Armpel gave the first presentation on developments in Holland and another ESEM member mentioned in the report was Laurent Aubert. A mailing list of participants was compiled, available ex VKV.

... A first Premio de Etnografia of 500.000Pts (c.US\$5000) is announced by the Diputacion Provincial de Valladolid (1<sup>a</sup>. Edición 1992): C/ Angustias 48, E—47003 Valladolid, España. The study should be on provincial Valladolid materials & the closing date is 31 December, 1992.

... The next ASIA-PACIFIC FESTIVAL & Conference will be held in Wellington from 26 Nov. — 4 Dec. & in Auckland 29 Nov. — 6 Dec. 1992. The Director is Jack Body. Trân Van Khê was honoured guest at the previous New Zealand held Asia-Pacific event. Notable events this time include a Beijing (Peking) Opera Company, a Javanese gamelan, several Pacific Is. groups, a company of Australian Aboriginals and the celebrated Karnatic violinist-composer Dr L. Subramanian. Contact Peter Crowe for further information or for a personal introduction Down Under.

... PHILIPP VERLAG, directed by Margot Lieth-Philipp, at Dorfwiesen 22, W—7151 Affalterbach, Germany, tel. [49] (7144) 35203, announces publication of *Searching for a Baby's Calabash*, by D. Wagner-Glenn, "a study of Anusha Maasai Fertility Songs as Crystallized Expression of Central Cultural Values", which comes with a C40 cassette for 39,60 DM. Margot also lists ESEM London 1986, *Ethnomusicology and the Historical Dimension* (1989).

... Josefina Roma of Barcelona plans a second edition of an introductory course on "applied" ethnomusicology (as it were, for students in anthropology), after requests and promise of support from the Catalan Institute of Anthropology and other sponsors, like the Caixa. It will take place in both Zaragoza and Barcelona, at dates to be fixed (possibly end of March) and will place some emphasis on ethnochoreography, in view of lively local dance traditions. Anca Giurchescu has agreed to take part, and will be joined by other invitees from Sicily, France and UK. Further enquiries to Prof. Roma, Pau Claris 105, 3<sup>a</sup>, E—08009 Barcelona, Espanya.

... For BBC World Service, Lucy Duran recently presented a series on Afro-Latin American new fusion styles and is now scheduled to present "Real World Music" (1) in November, with "a look behind the scenes at the Peter Gabriel studio recording." (*BBC Worldwide*, Nov.'92). Lucy is also teaching at SOAS (see INFO-19).

... ASCAP-Deems Taylor Prize (USA) pour Simha Arom. La traduction anglaise *African Polyphony and Polyrhythm* de l'œuvre d'Arom, parue chez Cambridge University Press en 1991, vient de recevoir la consécration du Prix ASCAP-Deems Taylor (American Society of Composers, Authors & Publishers, consœur de la SACEM). Ce prix est décerné depuis 25 ans "aux auteurs et aux journalistes qui ont bien mérité de la promotion de la musique auprès du public" (texte de Susanne Förniss, qui soutiendra sa thèse doctorale fin novembre).

... The Centre for Dance Studies (Les Bois, St Peter, Jersey, GB—JE3 7AG) advises Vol.15 of *Dance Studies* (1991) will include fieldwork-based articles by Roderyk Lange ("Galungan in Bali"), Jennifer Shennan ("Maori Dance Terminology") and Nina de Shane ("Ksan Dances"). Write first for a pro-forma p&p invoice (basic price £6stg.).

... "ESEM should be 'European' in the idealistic sense of the word," writes Frank Kouwenhoven from Leiden (16 Nov. 92), "by staying aloof from petty arguments, from 'power' struggles or mindless quarrelling between 'factions'. My personal involvement with ESEM is largely based on the impression of three subsequent seminars, where I was struck time and again by the generally friendly mood of the participants and the shared sense of excitement over a changing Europe—with the prospect for growing possibilities for co-operation between previously 'alien' cultures. I hope we can retain some of the old excitement with respect to the good cause of co-operation. What is happening in Europe at present should serve as a constant reminder. We don't need a political platform, but I do hope we can keep up the wonderful atmosphere of the past few years. It is perhaps the single most important factor that distinguishes ESEM from several other intellectual organizations and makes it worthy of continued support. I'm convinced that this is very much in the spirit of John Blacking."

ESEM SUBSCRIPTIONS in 1992 and 1993 are 150FF (students 75FF). 1991 was 120FF, 1983-1990 was 100FF. Cheques add 22F charges. Nett (direct transfer): a/c ESEM Peter Crowe CCP 1.959-03-E Toulouse (La Poste). Banknotes are OK.

... Susanne Förniss presented her doctoral thesis "Le système pentatonique de la musique des Pygmies Aka (Centrafrique)" to public examination at Université-Paris III (Sorbonne-Nouvelle) on November 26, and received "Mention très honorable, avec les félicitations du jurie"—than which one can't do better... Susanne made first contact with supervisor Simha Arom in 1987, went to the field 1989. She was asked to take a French DEA (after initial studies in Germany), then spent four years as doctoral candidate. [It is mere coincidence that this note is alongside the news in the left column! - Ed.]

... Anatoli Ivanov in Moscow is said to be establishing his own research institution. Several reports on VIII. ESEM Geneva 1991 mention encounters with Russian colleagues (*Cahiers* 5, by Keith Howard; *World of Music* 34(1) by Wim van Zanten). Izaili Zemtsovsky is a member of Ki Mantle Hood's QTM group. Katarina Dorokhova has been doing fieldwork in the north.

... There has been no news from the old Yugoslavian region. Letters sent to Jerko Bezic, Ankica Petrovic, Nice Fracile and others are returned. The phone doesn't work. Will someone take this up under the heading of "Frontiers" at Barcelona?

... SHOCKING NEWS FROM GENEVA is that the superbly conceived, produced and edited *Cahiers de musiques traditionnelles* has only about 250 subscribers worldwide, one of whom lives in USA. This annual book is now in its 5th volume. Conceived in part to fill a gap in francophone ethnomusicology, *Cahiers* is in danger of falling victim to its idealism. Many authors so far published in it are ESEM members. Translations from *l'anglais* by Isabelle Schulte-Tenckhoff have superb fidelity and style. If ESEM members are content to let US-based publications rule the field, we are not worth our bloody salt. *Cahiers* has made an effort to find writers who have literary style, with a sense of the scientifically modern, in our field. If the editor may be permitted a remark here, the standard of writing in our discipline is often deplorable, it's just not interesting. Who is able to write and say what an exotic music actually sounds like? You can't find much in certain famous publications. Trouble is, who knows how to write musicology in English—or in any other language, indeed—with flair?

## NEWS OF CORD MEETING

The following circular was sent to those listed below, and is reprinted here for general information. Whilst we must have a proper CORD quorum present, there is no reason why any other ESEM members cannot attend—indeed they will be welcome to help deliberations. Kindly let Frank Kouwenhoven know if you would like to come along. Alternatively, your written opinions would be very good to have. Discussion will, probably, be mainly in English.

Toulouse, le 04 novembre 1992

### CIRCULAR TO MEMBERS OF ESEM CORD

#### Elected Members (Geneva 1991):

Antoni ANGUELA (Barcelona), Laurent AUBERT (Genève), John BAILY (London), Peter CROWE, Anna CZEKANOWSKA (Warszawa), Keith HOWARD (London), Frank KOUWENHOVEN (Leiden), Margot LIETH-PHILIPP (Affalterbach), TRAN Quang Hai (Paris), Izaly ZEMTSOVSKY (St. Petersburg);

plus

#### Nominated (de facto) Members to be Co-opted (1992):

Maria-Antònia JUAN I NEBOT (Barcelona), Jeremy MONTAGU (Oxford).

#### Preliminary Notice of Meeting : Revising the ESEM Constitution

Date to be fixed in the period between Wednesday 14 April and Friday 23rd April 1993. Easter Sunday is on 11th April. The best time may be Saturday afternoon, 17th April. This could allow travel TO on Friday night or Saturday morning and travel FROM on Sunday. Please advise your preferences and availability.

Place : chez Frank Kouwenhoven at Leiden (between The Hague and Amsterdam, railway connexions, etc.). Frank's postal address is PO Box 11092, N-2301 Leiden, Holland ; tel. & fax [31] (71) 133.123. A billet (bed) is offered to CORD members by Frank and Antoinette for overnight stay(s).

Business : to prepare a new Constitution to be submitted to members at the Barcelona Plenary Business Meeting (dates for the IX. Seminar being September 10-15, 1993) for ratification. The present Constitution has several faults, including the following :

- rotating presidencies don't work when (a) the President lives in a country having difficulties over easy communication with all members, or (b) when the President is not an ethnomusicologist ;
- a Treasurer needs to be elected ;
- "housekeeping" details need to be added, such as (a) audits of annual accounts, (b) mode(s) of registration with the authorities, (c) procedures in the event of winding-up, etc.

\* \* \*

Please advise me as soon as possible if and when you can come. As things stand a quorum (minimum present) for this meeting is four CORD members, which must include the Secretary-General and a President (past, present or elect). What is your opinion about a CORD member sending a deputy (if s/he cannot come to Leiden) with a written authority to vote?

Peter Russell Crowe

Report by Peter Crowe :

## SEEM à VALÈNCIA Second meeting 10- 13 September 1992

Thanks to support by the Generalitat Valenciana, inspired preparations by Vicent Torrent (with his technical team of Josemi Sánchez / Josep Antoni Collado) and organisation by M-Antònia Juan, a second meeting of the SEEM à València group, which focusses on Mediterranean musics, was held at the new resort of Pueblo Acanilado, a short distance north of Alicante at El Campello, Spain.

The meeting was marked by intense interaction among the 22 participants, and a healthy sense of overall purpose. Copies of the acts of SEEM à València-1 (1991, 175pp) were distributed. A very attractive Valencian concert was given in the small outdoor Roman theatre.

The accomodation was 4-star quality and the setting magnificent. Thanks are therefore also due to the Fundació Penya Segat, & host Paco Aragonès. We were not asked to pay very much money. It was possible to go and bathe in the clear, blue and warm sea at the foot of the cliffs below our personal balconies. Those who thought of coming—but didn't—may now kick themselves for missing a splendid bargain, not to mention a jolly good seminar.

The cuisine was "typical," delicious, and the bar amiable. These are things that matter a lot for the harmony of the group, and the joy of such socialising also showed in the scientific meetings. An ESEM esprit de corps was evident.

During the same dates, ICTM was holding a seminar in Venezia (Italia), also on Mediterranean musics. We believe our dates were the first to be set, and publicised, and were therefore surprised there was no consultation from

ICTM. There is an urgent need for more inter-group consultation.

In 1989, the ESEM Directory of Members listed one person south of the Pyrénées. ICTM does not boast "national groups" in Iberia. The newly-founded SibE (see INFO-19, p31) now has 60 members. Thus "visible" ethnomusicology in the region has mushroomed, as it were overnight. SEEM à València was created with the idea of finding & uniting scholars. Of course they were there all along, many working away individually for decades. It is encouraging to see many students in these new groups. What ESEM stands for in all this is the creation of supra-national or regional meetings, within a European context.

La Société Française d'Ethnomusicologie is about the same size as SibE, but the crucial difference is that one must be elected to membership in France, by the quality of one's professional work. ESEM takes members' professionalism on trust ; the test comes at the seminars.

Therefore it was encouraging to see a lift in standards at Alicante, after some hesitations at the previous meeting in Valencia itself in 1991. This was manifested in papers that addressed global and theoretical matters (e.g. Alats, Crowe, Despringre, Donner, Juan, Martí, Montagu). The idea of comparativism had taken hold. This is all very good—but ground or local studies are just as necessary, and they came too (e.g. Carbonell, Caufriez, Despringre, Juan, Llop, Montagu, Palomar, Roma, Torrent).

Of parallel concern is the pertinence of the debates. As often happens at seminars, the first few sessions start slowly, because people are shy. Then at the bar or over meals, people start to say what they really think and then to argue about it, and this gets carried over into the post-paper discussions. (Much to my surprise, I was accused of having a "very anglo-saxon" approach, and I don't know whether to be insulted, take it as a compliment, or ascribe it to "fairplay"...)

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The planned opening session did not take place because a train breakdown (bravos to the RENFE) held up many participants. This meant the next day (11th September) was overcrowded with events. Jeremy Mòntagu gave a magisterial address (see titles, etc., below) and thus we were launched into the first theme, on the scope of the Mediterranean. It would have been useful to have had a chairman to introduce this general topic, then to point to the individual contributions, and then do a summing-up, a synthesis. The same might be said of the other topics. My impression was that the topics as proposed in advance had been well chosen, but of course those who came along were obviously attracted in advance. No clear theory of "Mediterranean" emerged (same comment came from ICTM Venezia).

How could it? It will be interesting to learn more of what discussants at Venezia thought, but mightn't they have lacked a significant Iberian input (*pase* J. Labajo and Salwa El-Shawan)? We lacked Italian, Maghreb and Levantine inputs, among others. Could we hope that the full ESEM at Barcelona (tentatively 10-15/09/93) will search for a more global Mediterranean view? Is this even possible? (The keynote speaker at Barcelona will be Bernard Lortat-Jacob of Paris, who has worked on islands and in many regions around the area.)

It had been intended to print last year's papers together with this year's abstracts, but at the very moment of going to press only one abstract had been received—so it contains only the 17 papers and several reports of 1991. Alicante participants were each handed a gift copy by the Generalitat Valenciana (3 copies to published authors). It had been hoped that volumes from ESEM Berlin 1990 and ESEM Siena 1989 would have been ready for this meeting. The acts of SEEM à València-2 will be in print for the 3rd meeting in 1994 (no regional meeting to be held 1993 because of Barcelona).

Thus the first volume of València acts to be printed and published is entitled as follows: *SEEM à València. Encontres del Mediterrani. Comunicacions SEEM à València-1, 6-8 setembre 1991*. [Edited by V. Torrent]. València: Generalitat Valenciana (Conselleria de Cultura, Educació i Ciència), setembre 1992, 175pp. 1.000ptas. For a copy, send your order to Vicent Torrent, Gen.-Val., Av. Campanar 32, E-46015 València, Espanya.

In view of this active publication policy, there is little need here to go into details on the Alicante papers, as readers will in due course be able to obtain the complete texts (see list below).

I must, however, mention the presence of two notable personalities from outside Iberia: Jeremy Mòntagu of Oxford and Philip Donner of Helsinki. Jeremy's commanding presence—a genial mildred

manner, his snuff-taking, his keen but diplomatic interventions in debate, counterpointed by the clarity and interest of his two major contributions (with their splendid illustrations)—was greatly savoured. (We reprint the grave accent he applied to his name, in a "Catalan" effort to have the tonic accent correctly pronounced.)

Philip Donner brought a relaxed and amused manner to discussions and socialising. His work with Mediatrica was a nice touch of the exotic for us, especially as it is concerned with new popular music in Zanzibar and East and Southern Africa. He distributed piles of free cassettes and reports. See elsewhere in this INFO for a résumé of what Mediatrica is doing. Most importantly, we had the chance to talk about possibly holding the full ESEM in Helsinki, in 1995 for preference (as a longish lead-up would facilitate fund-raising and organisation). This will be put forward to the ESEM Barcelona 1993 plenary session. It may be possible to get back for Helsinki some of the ideas that St Petersburg & Tallinn had offered for 1992.

Other events, besides the papers? A number of interesting video productions and a concert. We saw Francesc Llop and teams ringing various Valencian bellfries (where rhythm beats melody), a suave Vicent Torrent introducing folkdances, and André-Marie Despringre dodging about with a tiny 8mm camera in Flemish & Dunkerque carnavales.

The concert by the "Cant d'estil" group was a great treat, being held in the small replica open-air Roman theatre the imaginative architect of Pueblo Acantilado had provided. Perfect acoustics (no horrible sonorisation), perfect climate. To the spectator's left: trumpet, trombone and clarinet; to the right: three "guitars"; in the centre, the saucy singers, boy vs girl, ready to improvise sung rhymes with salacious double-meanings. Those, like me, who couldn't grasp the verbal humour, were just the same rewarded by some ornamental singing, fine tone and vigour, astonishing vocal roulades. Humour in the wind cadences. Indeed, when the seminar finally closed, everyone went *pam-pam!* spontaneously (*sol-doh*).

Quite apart from the standard of scientific presentation, and intensity of debate, this 1992 meeting of SEEM à València succeeded because due attention was given to the physical and social ambience, and there was a sensitively arranged democracy about who was who and did what. An absence of stuffy academic hierarchies brought the best out of all participants. Some left happy, some were happily triste...

Overall, it seems that SEEM à València is a viable group which has found a degree of maturity. The "Study Group" network within ICTM may show some comparable supra-national organisation, but does not limit itself to Europe.

SEEM à VALÈNCIA-2  
DIES: 10 a 13 SETEMBRE [1992]

## PROGRAMA

**Dia 10:**

[Events cancelled because of train breakdown]

**Dia 11:**

08,30 h. *Esmorzar / Desayuno / Breakfast*

09,30 h. ETHNOMUSICOLOGY AND THE GLOBAL

MEDITERRANEAN—Jeremy Mòntagu (Oxford)

TEMA 1: CONTRASTOS MUSICALS EN EL MEDITERRANI: ILLES I CONTINENTS. LES COSTES, LES PLANES INTERIORS I MUNTANYES

- Musical flow from Iberia to Siberia: continental "drift", islands that "float"—Peter Crowe (Toulouse)

*Descans*

- The "torqued" shawm — progression or retrogression? — Jeremy Mòntagu (Oxford)

- Reflexions sobre l'abast d'un enfoc comparativista en etnomusicologia—Jaume Alats (Barcelona)

14 h. *Dinar / Almuerzo / Lunch*

16,30 h. TEMA 2: RELACIO TEXT-MUSICAL EN LA CANÇÓ LLARGA O ROMANÇ

- Funció consideració social del romanç a la Barcelona del segle XIX—Jaume Carbonell (Barcelona)

- Aproximació a les cançons narratives de fets extraordinaris, profans i religiosos, a Sobrarbe — Josefina Roma (Barcelona)

- Pratiques interdisciplinaires pour l'étude des chants de tradition orale—A-M Despringre (Paris)

*Descans*

- Les formes musicales de la ballade du Trás-os-Montes (Portugal)—Anne Caulriez (Bruxelles)

- A punta per a l'estudi de la presència d'elements musicals considerats arcaics en la canço de transmissió oral—M. Antònia Juan (Barcelona)

21,30 h. *Sopar / Cena / Supper*

22,45 h. Concert de "Cant d'estil" (música tradicional valenciana): Josep Apancio ("Apa"), i Teresa Segarra, amb rondalla mixta de corda i vent.

**Dia 12:**

08,30 h. *Esmorzar / Desayuno / Breakfast*

09,30 h. TEMA 3: CANVIS MUSICALS EN LA NOVA MUSICA POPULAR

- Ethnomusicological approaches to development cooperation. Mediatrica experiences of promoting Taarab in Zanzibar and Dar es Salaam — Philip Donner (Helsinki)

*Descans*

- Pràctica folklorística i pràctica científica—Josep Marí (Barcelona)

- Tradició per al consum; l'exemple de la música dita tradicional a Catalunya—Salvador Palomar (Reus)

14 h. *Dinar / Almuerzo / Lunch*

16,30 h. Presentació de Treballs AUDIO / VIDEO

- Els Tallers de Música Popular i la Fonoteca de Materials (Video)—Vicent Torrent (València)

- [Els tocs de campanes a València (Video)] — Francesc Llop (València)

- [Carnavals en Flandes et à Dunkerque (Video)] —

— André-Marie Despringre (Paris)

[\*Exact titles not known—PC]

21,30 h. *Sopar / Cena / Supper*

[23—02 h. ESEM discussions]

**Dia 13:**

09 h. *Esmorzar / Desayuno / Breakfast*

10 h. TAULA RODONA / MESA RODONA / ROUND TABLE

- Proper Seminari SEEM à València-3 (Propostes)

- Cloenda del Seminari / Clausura del Seminario / Closing of the Seminar — M-A Juan & P Crowe

13,15 h. *Dinar / Almuerzo / Lunch*

**Organitza:**

**Generalitat Valenciana**

Conselleria de Cultura, Educació i Ciència

Direcció General de Promoció Cultural

**Col·labora:**

**Fundació Penya - Segat**

## ARE YOU AN ESEM MEMBER IN GOOD STANDING?

GOOD STANDING MEANS PAYING YOUR SUBSCRIPTION, AND ANY ARREARS. TO ATTEND AN ESEM SEMINAR OR TO VOTE YOU MUST BE IN GOOD STANDING.

The amounts were 100FF per year from 1983 until 1990, inclusive. The subscription became 120FF for 1991, then 150FF for 1992 and 1993.

We have kept below inflation rates. Many members in Eastern Europe have been voluntarily supported by certain generous members in the West, so if you live in Russia, for example, you are automatically in Good Standing. We have no paid officers in ESEM. Some officers have subsidised ESEM running-costs from their own pockets.

ESEM/SEEM a/c is with the French Post Office ("La Poste"):

Name of a/c: "Peter Crowe, Ethnomusicologie"

Number of a/c: CCP 1.959.03 E Toulouse

Cheques from outside France (including Eurocheques) cost 22FF each to clear.

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## Stichting Jaap Kunst

### Jaap Kunst Foundation

Aalsmeerder Veerhuis, Sloterkade 21, 1058  
HE Amsterdam, Netherlands  
Bank account : Postbank, No. 63 18 996  
The Foundation is registered at the *Kamer  
van Koophandel en Fabrieken voor Amsterdam*,  
No. 210.694

The Jaap Kunst Foundation was  
established in Amsterdam on 3 June, 1991.

The aims of the foundation are :

- To encourage ethnomusicological research  
with respect to
  - a. Areas directly related to the work of Jaap  
Kunst, in region, scientific approach and/or  
viewpoint.
  - b. Jaap Kunst as an expert on musicology.
  - c. Scientific research considered to belong to  
the scientific tradition founded by Jaap Kunst  
as an ethnomusicologist.

- To stimulate ethnomusicological work by  
established researchers, by means of
  - a. Support for publications.
  - b. Organising scientific symposia in which  
work and/or the methodology of Jaap Kunst  
are discussed.

- The establishment of a Jaap Kunst Award  
(*Jaap Kunst penning*) which will be awarded  
at regular intervals to an outstanding  
(ethno)musicologist. For this award the  
Governing Board will ask the advice of an  
international board of experts (Advisory  
Committee).

The Governing Board consists of :  
Pr Dr Rembrandt F Wolpert (chairman), Dr  
Wim van Zanten (secretary), Ir Egbert D  
Kunst (treasurer), Mrs M L Brinkgreve-  
Kunst, Dr Gerd van Wengen.

Pr Dr Mantle Hood is honorary chairman.

### Jaap Kunst Award

The Governing Board of the Jaap Kunst  
Foundation has established a Jaap Kunst  
Award. It will be awarded every three years  
to an outstanding scholar in ethnomusicology.

The recipient of the award should have  
shown her/his contributions to the field of  
ethnomusicology in international  
publications in the form of articles, books,  
recordings and/or films. Candidates for the  
award should preferably not be more than 50  
years old.

The Board is open to suggestions by  
anybody. The decision on the award rests  
solely with the Board, after hearing  
recommendations given by the Advisory  
Committee. The Board's decision will be  
announced in international journals.

- The Jaap Kunst Award consists of :
- A bronze medal with the image of Jaap  
Kunst, made by the Dutch sculptor Geurt  
Brinkgreve.
  - A prize of—at present—5000 Dutch  
guilders.
  - The occupation of the Jaap Kunst Visiting  
Chair (*wisselleerstoeft*) at the University of  
Amsterdam for a three-month (trimester)  
period. This period will in part be supported  
financially.

The Advisory Committee consists of :

Pr Dr Mantle Hood (hon. chairman of the  
Jaap Kunst Foundation), 2816 Deerfield  
Drive, Ellicott City MD 21043, USA.

Pr Dr Dieter Christensen, Center for  
Ethnomusicology, Columbia University, New  
York NY 10027, USA.

Pr Dr Franz Födermayr, Institut für  
Musikwissenschaft, Universität Wien,  
Universitätsstr. 7, A-1010 Wien 1, Austria.

Pr Roberto Leydi, via Capuccio 18,  
20123 Milano, Italy.

Dr Balint Sárosi, MTA, Zenetudományi  
intézet, Pf.28, H-1250 Budapest, Hungary.

Pr Dr Erich Stockmann, Zellinger Weg  
12, O-1100 Berlin, Germany.

The Jaap Kunst Award will be awarded for  
the first time in 1993.

[Text supplied by the Jaap Kunst Foundation]

APPLICATION FORM IX. ESEM BARCELONA 10-15 September 1993

FAMILY NAME.....

FIRST NAMES.....

TITLES (Pr / Dr / Mr / Ms / etc.).....

ADDRESS FOR CORRESPONDENCE :  
.....  
.....  
.....

Telephone : Country [ ] City ( ) .....

Fax : .....Other.....

SUBSCRIPTIONS to ESEM were paid 1990 1991 1992 (tick please)  
(1990 = 100FF ; 1991 = 120FF ; 1992 and 1993 = 150FF)

COMMUNICATION(S) PROPOSED (Title) :

WHAT ARE YOUR TECHNICAL NEEDS? Audio-visual? Other?

DO YOU WISH TO APPLY FOR A BURSARY? WHAT IS YOUR SITUATION?

**Be sure to send this form to the address overleaf to arrive before 15 March 1993**  
ESEM ENQUIRIES : Peter R. CROWE, 29 rue Roquelaine, 31000 Toulouse,  
France. Téléphone [33] 61.62.35.07 or Jeremy MONTAGU, Bate Colln.,  
Faculty of Music, St. Aldate's, Oxford OX1 4DB, GB. [44] (865) 276.139